I. Academic/Professional Background

Name: Dimitar Ninov Title: Professor of Instruction Longevity of Service: 20 years

Educational Background

Degree	Year	University	Major	Thesis/Dissertation
DMA	2003	The University of Texas at Austin	Music Composition	Dissertation: Spring Symphony, for Orchestra, including full analysis
MM	1996	National Academy of Music, Sofia, Bulgaria	Music Composition	Thesis: Concerto for Clarinet and Orchestra
MM	1992	National Academy of Music, Sofia, Bulgaria	Music Theory	Thesis: Theoretical and Practical Aspects of Modulation

Note: The Bachelor's degree is incorporated in the MM program of the Theory/Composition/Conducting Department at the National Academy of Music in Sofia, Bulgaria.
University Experience

Position	University	Dates
Professor of Instruction as of Fall 2024	Texas State University	January 2006-Present
Graduate Teaching Assistant	UT-Austin	09/2001–05/2003
Graduate Teaching Assistant	USC – Columbia, South Carolina	09/2000–05/2001

Relevant Professional Experience

Position	Entity	Dates
Music Director	St. Williams Catholic Church	2005–2011
Private Instructor of Music Theory	Sofia, Bulgaria	1992–1999
Choir Conductor	Botevgrad, Bulgaria	1992–1997
Composer and Arranger	Sofia, Bulgaria	1996–1999

II. Teaching

Courses Taught

Between 2006-2024, I taught the following undergraduate and graduate courses:

Undergraduate Courses – Music Theory and Aural Learning I, II, III, and IV, as well as Independent Studies (applied composition, harmony, orchestration).

Graduate Courses – Musical Styles, New Music Ensemble (course founder), Advanced Musicianship, Independent Studies (applied composition and analytical techniques).

Graduate Theses and Examination Committees

I served on the Graduate Thesis and Comprehensive Examination Committee of Garrett Douglas (Spring 2024), Nikkei Flores (2023), Sa Ra Park (2021), Tyler Seward (2019), Jeremy Logan, Charles Wolf, Andrew Fisher, Robert Sanchez, Felipe Garcia, Courtni Calhoun, and Renée Rodriguez (all between 2007-2018). Also, I was on the Graduate Comprehensive Examination Committee of Amanda Rowden (Spring 2024).

Student Accomplishments. Among all the students on whose graduate thesis committee I have served, nine have achieved remarkable results. They have read conference papers, and one of them has received a number of prestigious awards. Please follow the link for a detailed description of their accomplishments.
https://docs.google.com/document/d/1RUSEJ3rMknpamGx8xgLwbnWnw2SbkTPd/edit?usp=sharing&ouid=114138859331948607958&rtpof=true&sd=true

Courses Prepared and Curriculum Development

– Developed and proposed to the theory area curriculum and learning outcomes for Music Theory I, II, and III (2023, discussion pending).
– Developed a graduate course proposal entitled “The Craft of Harmonization” (2011). Although this course was not officially created, the curriculum committee recognized its merits for individual studies of graduate students.
– Founded and taught the graduate course Modern Music Ensemble (2008).
– Developed curricula and learning outcomes for the following graduate courses: Musical Styles (2024), Advanced Musicianship (2012), Modern Music Ensemble (2008), Composition (independent studies), and Analytical Techniques (independent studies), between 2008-2013.
– Published original teaching materials in the Music Theory and Aural Learning Course Packets (Editor–Nico Schuler, Texas State 2006-2011). These include “Principles of Voice Leading”, “Harmonic Functionality of the Augmented Sixth Chords”, “Diatonic Harmonization of Typical Melodic Profiles, and “Tonicization of Diatonic Triads in Major and Minor Keys”.
– Devised teaching materials for all levels of undergraduate theory and ear training. These include but are not limited to original four-part harmonizations and modulations, melodic and harmonic dictations as well as scale and chord studies (2006-present)
– Integrate aspects of jazz and popular music in the theory and ear training curricula. These include but are not limited to singing jazz tunes; singing and playing jazz progressions; recognizing extended chords by ear; and improvising with an instrument or voice during a jam session.

Other

Currency of Course Content and Pedagogy.
As a member of the College Music Society, the Scientific Committee of the “Vlado Milosevic” International Conference (Banja Luka, Serbia), and the Editorial Board of the journal *Collection of papers of the Academy of Arts*, University of Novi Sad, Serbia, I stay up to date with the current trends

and scholarship in music theory pedagogy. These are summarized in *The Routledge Companion to Music Theory Pedagogy* (2020), the *CMS Manifesto* (2014), and the *CMS Summit* (2016). Current trends include using relevant materials and approaches that replace the conventional lecture format, engaging students in creative music making, incorporating aspects of pop and jazz music, making analysis by ear, developing practical skills through keyboard exercises, incorporating improvisation, cultivating curiosity, encouraging critical thinking, diversifying repertoires, and others. My course syllabi reflect the current learning outcomes and the listed trends.

Leadership Roles in Teaching and Instructional Activities

– Participated in a roundtable on music analysis by invitation from the Society for Music Analysis (United Kingdom) on the topic "Then and Now", March 2025.

– Participated in a roundtable on music analysis by invitation from the Society for Music Analysis (United Kingdom) on the topic "Music Analysis and Musical Subjectivity" – RMA MPSG/SMA panel discussion, March 2025.

– Participated in a roundtable discussion on music analysis by invitation from the French Society for Music Analysis, March 2023.

– Delivered eight invited lectures on pedagogical topics between 2005-2021– listed further down.

– Participated in the review of *Concise Introduction to Tonal Harmony* (2nd ed., W. W. Norton, 2019).

– Participated in the update of the theory proficiency exams for Music Theory II, III, and IV.

– Devised the part-writing example for TPE III and selected the creative excerpt from the musical literature (2023).

– Participated in discussions about updating the graduate diagnostic exam.

– Published teaching materials in the Texas State Theory and Aural Skills Course Packets, 2006-2011.

– Use a variety of sources in addition to a textbook.

– Encourage critical thinking and creativity through questioning rigid concepts and formulating looser definitions.

– Emphasize principles instead of rules.

– Introduce the following activities: singing in four parts the melodies we harmonize and the dictations we do; sing and play classical and jazz outlines; use popular songs in the study of modal mixture; transcribe and analyze harmonic progressions of popular songs; play piano tests; attempt simple improvisation over II-V-I; watch and discuss performances in different genres; perform and improvise at a jam session at the end of the semester.

Teaching Methods. My teaching methods have been developed from the ideas of past and present artists, authors, and educators such as Jean Philippe Rameau, Hugo Riemann, Rimsky Korsakov, Arnold Schoenberg, Walter Piston, Bentzion Eliezer, Stepan Grigoriev, Dorothy Payne, Bert Ligon, Alexander Petkov, and others. I have devised materials on harmonization, modulation, cadence, altered dominant and subdominant chords, non-chord tones, cadential six-four, meter, basic formal structures in music, and other topics.

Instructional Modalities. Face-to-face teaching, online teaching, lecture format, free discussion, quick test on musical elements, question and answer games, exercises on the board, singing of four-part harmonizations and dictations, performance of piano tests, using online software in class (tonedear.com and teoria.com), performing and improvising at a jam session, transcribing pop songs by ear, and more.

III. Scholarly/Creative Activities

I am a published, recorded, and award-winning composer, as well as music theorist with an international outreach. My music has been performed on most continents. I was elected Chairman of the National Association of Composers, USA, for year 2009. Link:

https://news.txst.edu/about/news-archive/press-releases/2009/04/NinovRelease040309.html

Publications

Textbook in Progress Accepted for Publication

Chromatic Harmony and Modulation, accepted for publication by Cambridge Scholars Publishing, after a peer-reviewed proposal.

Scholarly Articles in Peer-Reviewed Journals

My scholarly publications are also pedagogical–they are written on topics included in the music theory curriculum, and I use them as teaching resources. Most of them are available as hard copies upon request as well as PDF files (link provided below).

"Interior Cadences in the Sentence of Schoenberg". *Music and Space*. Belgrade: University of Arts, 2022. pp142-155.

"Interior Cadences in the Sentence of Schoenberg". *Musicological Annual*, Vol. 57 No. 1. Ljubljana: Ljubljana University Press, 2021, pp. 131-148.

"The Defects of a Reigning Theory". *Facta Universitatis* Vol. 7, No 1, 2021. Nis: University of Nis.

"Functional Nature of the Cadential Six-Four". *Musicological Annual*, Vol. 52 No. 1. Ljubljana: Ljubljana University Press, 2016. pp. 73-96

"The Craft of Harmonization." *Histories and Narratives of Music Analysis*, ed. by Miloš Zatkalik, Milena Medić, and Denis Collins. Cambridge Scholars Publishing, 2013. pp. 552-578.

"Basic Formal Structures in Music: A New Approach." *Music Theory and Its Methods: Structures, Challenges, Directions (Methodology of Music Research, vol. 7)*, ed. by Denis Collins. Frankfurt: Peter Lang, 2013. pp. 179-208.

"The Craft of Harmonization (II)." *Music Scholarship (Russian Journal of Academic Studies)* 2013/1 (12) Ufa: Ufa State Academy of Arts, 2013. pp. 150-154 (English), pp. 155-159 (Russian).

"The Craft of Harmonization (I)". *Music Scholarship (Russian Journal of Academic Studies)* 2012/2 (11). Ufa: Ufa State Academy of Arts, 2012. pp. 185-191 (English), pp. 192-197 (Russian).

"The Independent Phrase and the Universal Sentence: Suggested Classification of Basic Formal Structures." *Muzička Teorija i Analiza*. Belgrade: University of Arts, 2010. pp. 237-263.

"On Methods of Teaching Ear Training and Harmony at Bulgarian Institutions of Higher Education". *On Methods of Music Theory and (Ethno-)* Musicology *(Methodology of Music Research, vol. 4)*. Frankfurt: Peter Lang, 2005. pp. 179-188.

"College-Level Music Theory in Bulgaria: A Brief Survey of Teaching Methods and Comparisons to US-American Approaches". *South Central Music Bulletin* IV/1, Fall 2005.

"Caplin's Formal Categories and Their Application to Music from Different Historical Periods." *South Central Music Bulletin* III/1, Fall 2004.

Link to publications: https://drive.google.com/drive/folders/1AF6YNu2A6_dtojoe-b4Gr3xqkoLU5R9z?usp=sharing

Original Materials in the Music Theory and Aural Learning Course Packets

Published by Texas State University (2006-2011)
"Principles of Voice Leading"
"Harmonic Functionality of the Augmented Sixth Chords"
"Diatonic Harmonizations of Typical Melodic Profiles"
"Tonicizing Diatonic Triads in Major and Minor Keys"

Music Scores

These are published compositions with pedagogical value. They have been ranked for level of difficulty–from Elementary to Early Advanced. Some of them received teaching awards and have been reviewed in *American Music Teacher* and *Clavier Companion*. All are available as hard copies upon request.

"Canon". In book five of the *Made in San Antonio* piano book series, Kefáli Press, 2019.

"Romantic Adventure", and "A Whim". In book four of the *Made in San Antonio* piano book series, Kefáli Press, 2018.

"Lullaby," and "In a Playful Mood". In book three of the *Made in San Antonio* piano book series, Kefáli Press, 2016.

Romantic Mood in Sol, for violin and piano. Abundant Silence Publishing, 2015 (ASP 15-929-17).

Gallery of Images. *Fifteen Light and Descriptive Piano Miniatures*. Abundant Silence Publishing, 2012 (ASP 12-981-01).

"Nostalgic Bossa", "Dreaming", and "Jazz Solace" – three piano pieces. *Contemporary Collage: Music of the 21st Century*, volume 1/book 3. The FJH Music Company, 2010 (J 1026).

"Starry Night" and "My Favorite Blues" – two piano pieces. *Contemporary Collage: Music of the 21st Century*, volume 1/book 2. The FJH Music Company, 2008 (J 1024).

"Being Lonely" and "School Is Over!" – two piano pieces. *Contemporary Collage: Music of the 21st Century*, volume 1/book 1. The FJH Music Company, 2007 (1020).

"Golden Leaves", for piano. *The Festival Collection (Succeeding with the Masters Series)*, book 6. The FJH Music Company, 2007 (FF 1590)

Piano Album. Thirteen Light and Descriptive Pieces (*Contemporary Keyboard Editions Series*) The F.J.H. Music Company, 2005 (J 1008).

Links to *Piano Album* and *Gallery of Images* on Amazon:
https://www.amazon.com/Piano-Album-Thirteen-Descriptive-Pieces/dp/1569394490
https://www.amazon.com/Gallery-Images-Dimitar-Ninov/dp/1938818016

Concert Reviews

"The Brilliant Stanislav Ioudenitch". *Music. Yesterday. Today*. (Sofia: 2002)

"John Corigliano and Philip Glass in Austin". *Music. Yesterday. Today*. (Sofia: 2004)

"The Bolshoi Theater Orchestra in Columbia, South Carolina". *Music. Yesterday. Today*. (Sofia: 2002)

"The Prague Chamber Orchestra with Maestro Kukal Plays Without a Conductor". *Music. Yesterday. Today*. (Sofia: 2002).

Recordings

"The Hunting", symphonic allegro, recorded by the Bulgarian National Radio Symphony Orchestra (Conductor–Mark Kadin), 10 April 2023. Link: https://youtu.be/hYxGsBVxS0U

"New Bulgarian Music", 2012-2023, a set of CDs including compositions by Dimitar Ninov. Recorded by the Union of Bulgarian Composers, Sofia, Bulgaria.

"Moma gori momak" ("Maiden burns a Bachelor"), cantata for mixed choir and symphony orchestra. Recorded by the Bulgarian National Radio Symphony Orchestra and Mixed Choir (Conductor–Lubomir Denev, Jr.), May 2019. Link:
https://soundcloud.com/dimitar-ninov/moma-gori-momak-maiden-burns-a-bachelor

"Excursion", for piano. Recorded by Luke Rackers on *The Art of Play* CD, Abundant Silence Publishing, 2011.

New Bulgarian Music, 2003-2011, a set of CDs including compositions by Dimitar Ninov. Recorded by the Union of Bulgarian Composers, Sofia, Bulgaria.

"A Lonely Man's Prayer", Op. 16, for violin and piano. Selected from 475 submissions for the "Made in the Americas" CD series, released by ERM Media in 2009.

"Rondo for Piano, Op. 6", recorded at the Texas State University Music Studios by Do Hee Kim, 2007. This piece is included in the NACUSA (National Association of Composers, USA) Texas CD project, winter 2008.

"Golden Leaves", a piano piece recorded on a CD in book 6 of *The Festival Collection: Succeeding with the Masters.* The FJH Contemporary Keyboard Editions, The FJH Music Company, Inc., 2007.

"Revelation" for violin, violoncello, and piano, recorded in the first NACUSA (National Association of Composers, USA) CD, 2005.

Peer Reviewed Papers Presented at Scholarly Conferences. Participation in Round Tables and Panels

I have presented pedagogical papers at 16 international, 1 national, and 15 regional conferences. International conferences: Cambridge (UK), Oxford (UK, 2023), Strasbourg (France, 2017), Moscow (Russia, 2015, 2021), Leuven (Belgium, 2014), St. Petersburg (Russia, 2013), Banja Luka (Serbia, 2021, 2023, 2025), Belgrade (Serbia, 2009, 2011, 2019, 2022, 2024), and Krakow (Poland, 2022). In addition, I have delivered nine invited lectures on pedagogical topics (between 2003-2021). Below is the full list of presentations, followed by the list of invited lectures.

"Compound versus Genuine Double Period: The Undiscovered Beauty of Difference", invited presentation at the Manchester Music Analysis Conference, University of Manchester, UK, 14-16 July 2025.

"Compound versus Genuine Double Period: The Undiscovered Beauty of Difference", invited presentation at the international music theory conference "Vlado S. Milošević: Tradition as inspiration", Banja Luka, Serbia, 11-12 April 2025.

Invited participation in a roundtable on music analysis organized by the Society for Music Analysis (UK) on the topic "Then and Now", March 2025.

Invited participation in a roundtable on music analysis organized by the Society for Music Analysis (UK), on the topic "Music Analysis and Musical Subjectivity" – RMA MPSG/SMA panel discussion, 26 March 2025.

"Stella by Starlight: The Long and Winding Road between Expanded Tonicization and Deceptive Resolution", invited presentation at the 15th Biennial International Conference on Music Theory and Analysis, Belgrade, 4–6 October 2024.

"The Intricacies of Harmonic Dictation", invited presentation at the First Summit on Music Literacy, Cambridge University, UK, 7-8 July 2024.

“Stella by Starlight: The Long and Winding Road between Expanded Tonicization and Deceptive Resolution”, invited presentation at the CMS-South Central Chapter conference, University of Arkansas, Fort Smith, 14-16 March 2024.

“Analysis of a Didactic Example: Functional Thinking in the Domain of Chromatic Harmony”, invited presentation at the Oxford Music Analysis Conference, Oxford University, UK, 6-8 July 2023.

“Analysis of a Didactic Example: Functional Thinking in the Domain of Chromatic Harmony”, invited presentation at the international music theory conference “Vlado S. Milošević: Tradition as inspiration”, Banja Luka, Serbia, 22 April 2023.

Invited Participation in a roundtable discussion on Music Analysis organized by The French Society for Music Analysis (SFAM), 25 March 2023.

“Harmonic Analysis of a Jazz Piece: The Girl from Ipanema Case”, invited presentation at the CMS-South Central Chapter conference, Angelo State University, San Angelo, Texas, 9-11 March 2023.

“Third Degree Gradual Modulation: Connecting Remote Keys via Single Chord”, invited presentation at the 14th International Conference of Music Theory and Analysis, Belgrade, October 2022.

“Harmonic Analysis of a Jazz Piece: The Girl from Ipanema Case”, invited presentation at the International Music Conference “Musical Multimediality as a Keystone of Artistic Manifestations in the 20th-21st Century Europe”, Jagiellonian University, Krakow, Poland, September 2022.

“Modulating Transition in Sonata Form as Part of Syntactically Unsynchronized Modulation”, invited presentation at EUROMAC 10 (European Music Analysis Conference), Moscow, September 2021.

“Syntactically Synchronized and Unsynchronized Modulation”, invited presentation at the international music theory conference “Vlado S. Milošević: Tradition as inspiration”, Banja Luka, Serbia, April 2021.

“Modulating Transition in Sonata Form as part of a Syntactically Unsynchronized Modulation”, invited presentation at the CMS-South Central Chapter conference, University of Central Arkansas, Conway, March 2020.

“Interior Cadences in the Sentence of Schoenberg”, invited presentation at the 13th Biennial International Conference on Music Theory and Analysis, Belgrade, 4-6 October 2019.

“Interior Cadences in the Sentence of Schoenberg”, invited presentation at the CMS-South Central Chapter conference, The University of Texas at Tyler, March 2019.

“Cognitive Aspects of Gradual Modulation”, invited presentation at the CMS-South Central Chapter, Southeastern Oklahoma State University, Durant, Oklahoma, March 2018.

"Cognitive Aspects of Gradual Modulation", invited presentation at the 9th European Music Analysis Conference (EUROMAC), Strasbourg, France, June 2017.

"The Defects of a Reigning Theory", invited presentation at the Second Congress of the Russian Society for Music Theory, Moscow, September 2015.

"The Diatonic-Chromatic Platform of the Major-Minor System", invited presentation at the Eight European Music Analysis Conference, Leuven, Belgium, September, 2014.

"The Craft of Harmonization", invited presentation at the First Congress of the Russian Society for Music Theory, October 2013.

"A Theory of Meter", invited presentation at the CMS South Central Conference, Brownsville, Texas, March 2013.

"The Craft of Harmonization", invited presentation at the CMS South Central Conference, Ada, Oklahoma, March 2012.

"The Craft of Harmonization", invited presentation at the 9th International Music Theory and Analysis Conference in Belgrade, Serbia, May 2011.

"The Independent Phrase and the Universal Sentence: Suggested Classification of Basic Formal Structures", presentation, CMS National Conference in Minneapolis, September 2010.

"The Independent Phrase, the Universal Sentence, and the Phrase Group: Suggested Classification of Formal Structures Equivalent to a One-Part Form", a research paper presented at the International Music Theory Conference, University of Arts in Belgrade, Serbia, May 2009.

"The Mono-Functional Phrase: Calibrating Definition to Intuition", presentation at the CMS South Central Chapter Conference, University of Oklahoma, Norman, OK, March 2009.

"Creative Modulation: Reaching for Mastery", at the joint CMS South Central/Southern Super Regional Conference, Louisiana State University, Baton Rouge, February 2008.

"A New Theory of Meter: Towards Removing of Discrepancies", research paper presented at the CMS South-Central Chapter Conference, Jonesboro, Arkansas, March 2007.

"The Cadential Six-Four Revisited", research paper presented at the CMS South-Central Chapter Conference, San Marcos, Texas, March 2006.

Invited Lectures

"The Craft of Harmonization", University of Mainz, February 2021.

"On the Development Section of Sonata Form", University of Arts in Belgrade, Serbia, May 2011.

"The Independent Phrase and the Universal Sentence: Suggested Classification of Basic Formal Structures", University of Arts in Belgrade, Serbia, March 2010.

"The Independent Phrase and the Universal Sentence: Suggested Classification of Basic Formal Structures", University of Nis, Serbia, March 2010.

"Altered Subdominants vs. Secondary Dominants: Recognizing the Context", Texas State University, San Marcos, Texas, February 2009.

"Theoretical and Practical Aspects of Modulation", Texas State University School of Music, San Marcos, Texas, October 2007.

"Secondary Functions: A Way to Navigate through Keys", Texas State University School of Music, San Marcos, Texas, February 2007.

"Harmonic Functionality of the Augmented Sixth Chords", Texas State University School of Music, San Marcos, Texas, November 2005.

"On the Music of Igor Stravinsky", Mercer University, Macon, Georgia, April 2004.

"The Craft if Harmonization", Texas State University School of Music, San Marcos, Texas, November 2003.

Citations of My Scholarly Works

The following link contains citations of my works by other scholars.

https://docs.google.com/document/d/1uCX80Ia2Y79UYzUHZ6Ecgi5saLg-J8sL/edit?usp=sharing&ouid=114138859331948607958&rtpof=true&sd=true

Reviews of My Works by Others

Reviews of some published music pieces by *American Music Teacher* and *Clavier Companion*. Link: https://drive.google.com/drive/folders/1qJprY0kNOBiGD4Dl64plVwkpYxE23ch1?usp=sharing

Review of “Little Suite for String Orchestra”, by Prof. Konstantin Karapetrov, *Music. Yesterday. Today (journal)*, Sofia, March/April 2008.

Review of “Music for Clarinet, Violoncello, and Piano”, by Konstantin Karapetrov. *Music. Yesterday. Today* (journal), Sofia, November/December 2007.

Lee, Elizabeth. "Dimitar Ninov: A Contemporary Bulgarian American Composer", *South Central Music Bulletin* V/2 (Spring 2007): 54-59.

“Composer Dimitar Ninov in Interview: I Believe in the Category Named Musical Message”, by Dr. Elisaveta Valchinova, *Music. Yesterday. Today* (journal), Sofia, Bulgaria, Sofia: January/ February 2007.

"Musical Palette Series Brings Dimitar Ninov to the Hill", *Los Alamos Monitor* (newspaper) 43/205 (October 12, 2006).

Review of “Music for Violoncello and Piano” by Dimitar Ninov, by Prof. Konstantin Karapetrov, *Music. Yesterday. Today* (journal), Sofia, Bulgaria, November / December 2006.

Review of the piece “Reflections” by Dimitar Ninov, reviewed by Dr. Elisaveta Valchinova, *Music. Yesterday. Today* (journal), Sofia, Bulgaria, September / October 2004.

Review of “Wind Quintet” by Dimitar Ninov, reviewed by Prof. Konstantin Karapetrov, *Music. Yesterday. Today* (journal), Sofia, Bulgaria, September / October 1998.

Acknowledgement for a Textbook Review

I was recognized as one of the reviewers of *Concise Introduction to Tonal Harmony* (2nd ed.) by P. Burstein and J. N. Straus (W. W. Norton & Company, 2019). This is the book we currently use in our theory classes. Reference: page xxi (Acknowledgements).

Artistic Participation at NACUSA Conferences

I presented original compositions at the NACUSA–Texas conferences listed below.

At Texas State University, San Marcos: 9-11 March 2006; 3 March 2007; 22-23 February 2008; 26-27 February 2010; 25-26 March 2011; 5-6 October 2012.

At Stephen F. Austin State University, Nacogdoches, Texas: 20-21 February 2009.

Workshops

Vocal Sound Production, St. William's Catholic Church, Round Rock, May 2006.

Vocal Sound Production, St. Helen Catholic Church, Georgetown, January 2001.

Selected Public Performances

"Nuages" for saxophone quartet, performed by Kairos Quartet at Texas State University, 20 November 2025

Sonata for Clarinet, Violoncello, and Piano, performed by Rossen Idealov, Georgita Boyadvieva, and Stefan Vratchev at the New Bulgarian Music Festival, Sofia, Bulgaria, 20 October 2025

"Nuages" for saxophone quartet, performed by Anna Stavreva, Michail Ruskov, Georgi Petrov, and Dimitar Radev at the New Bulgarian Music Festival, Sofia, Bulgaria, 17 October 2024

"The White Rhino" for symphony orchestra, performed by The Youth Orchestra of San Antonio, Tobin Center, 12 May 2024.

"Wind Quintet", performed by Adelante Winds at the International Arts Festival, University of Incarnate Word, San Antonio, Texas, 23 March 2024.

“The Sparrow” and “Golden Leaves” for piano, performed by Martin Kesuma at the CASA Salon Concert, San Antonio, Texas, 18 February 2024.

“Nuages” for saxophone quartet, performed by “NOIS” quartet at Illinois College, 19 November 2023.

“Rondo for Piano”, performed by Alexander Lialios at the New Bulgarian Music Festival, Sofia, Bulgaria, 1 November 2023.

“Cinderella” for flute, violin, harp, vibraphone, and percussion, performed by a chamber ensemble at the New Bulgarian Music Festival, Sofia, Bulgaria, 26 October 2023.

“Nuages” for saxophone quartet, performed by NOIS quartet at Texas State University, 27 March 2023.

“Nuages” for saxophone quartet, premiered by NOIS quartet at the International Arts Festival, the University of Incarnate Word, San Antonio, Texas, 25 March 2023.

“The Sparrow”, “Golden Leaves”, and “Melody in Bulgarian Style” for piano, performed by Samuel Lim, Luke Lim, and Roman Cortez, at the CASA Salon Concert, San Antonio, Texas, 19 February, 2023.

“Romantic Mood in Sol” for violin and piano, performed by Ellarie Ellebracht (violin) and Dana Newland (piano); and “Melody in Bulgarian Style”, performed by Roman Cortez, at the CASA Doseum Concert, San Antonio, Texas , 29 January, 2023.

“Moma gori Momak” (“Maiden Burns a Bachelor”), cantata, performed by the mixed choir of the Bulgarian National Radio, Central Military Club, Sofia, Bulgaria, 23 November 2022.

“Reflections”, piano quintet for flute, clarinet, violin, cello, and piano, performed by a Bulgarian quintet at the New Bulgarian Music Festival, Sofia, Bulgaria, 17 October 2022.

“Buchimish” for Wind Orchestra, premiered by Kalamaria Wind Orchestra (Greece), at an International Festival in Montana, Bulgaria, July 21, 2022.

“Much to Learn”, for high voice, flute, and piano, performed by a Bulgarian trio at the Sofia Music Weeks Festival, Sofia, Bulgaria, June 10, 2022.

“Wind Quintet No. 2”, as part of the “New in San Antonio” concert, performed by Marines Wind Quintet at the University of Incarnate Word, San Antonio, Texas, 22 May, 2022.

“Capriccio for Flute and Piano”, performed by the Music Wall Duo (Abigail Walsh, flute and Pei-I Wang, piano) at the University of Incarnate Word, San Antonio, Texas, 29 April, 2022.

“Canon”, for piano, performed by Elle Boehme-Leal at the “CASA Salon Concert”, San Antonio, Texas, 20 February, 2022.

“Capriccio for Flute and Piano”, performed by the Music Wall Duo (Abigail Walsh, flute and Pei-I Wang, piano) at Alam Churchil Smith Chamber Music Concert, Illinois College, 20 November, 2021.

“Recitative and Tocctina”, for clarinet and piano, performed by Rossen Idealov and Alexander Lialios at the “New Bulgarian Music” Festival, Sofia, Bulgaria, 7 October, 2021.

“Melody in Bulgarian Style” and “Canon”, for piano, performed by Nicole Pfaff and Elle Boehme Leal, respectively, at the Made in SA VII, a virtual concert of CASA (Composers Alliance of San Antonio), 8 August, 2021.

“Capriccio for Flute and Piano”, performed by the Music Wall Duo (Abigail Walsh, flute and Pei-I Wang, piano) at the “Rites of Spring”, a virtual concert of CASA, 23 May, 2021.

“Moma gori momak” (“Maiden Burns a Bachelor”), cantata for mixed choir and symphony orchestra, performed at “Ephemera Universalis”, a virtual concert of CASA, 21 March 2021.

“Solitude for piano”, performed by Dimitrina Ninova, at “Meditations, Prayers, Visions”, a virtual Concert of CASA, 15 November, 2020.

“Sonatina Pastoral”, for oboe, bassoon and piano, performed by Konstantin Kojuharov (oboe), Sabina Yordanova (bassoon), and Galina Apostolova (piano), at the “New Bulgarian Music” Festival, Sofia, Bulgaria, 14 October, 2020.

“If Ever I am Lonely”, for high voice and piano, performed by Rosalina Kassabova (soprano) and Galina Apostolova (piano), at the “New Bulgarian Music” Festival, Sofia, Bulgaria, 9 October, 2020.

“Moma gori momak” (“Maiden Burns a Bachelor”), cantata for mixed choir and symphony orchestra, broadcast on Bulgarian National Radio on May 26, 2020 (in the Allegro Vivace Radio Show).

“Evening Shadows”, for string orchestra, performed by the Orpheus Chamber Orchestra (conducetd by Raicho Hsristov) at the “New Bulgarian Music” Festival, Sofia, Bulgaria, 10 October, 2019.

“The Hunter's Song” and “Much to Learn”, two songs for high voice and piano, performed by Eva Perchemlieva-Takanova (soprano) and Galina Apostolova (piano), at the “New Bulgarian Music” Festival, Sofia, Bulgaria, 7 October, 2019.

“If Ever I am Lonely”, for high voice and piano, performed by Kiyana Saidi-Nejad (soprano) and Lin Bruce (piano), in the Art Song Concert at the Radius Center, Sana Antonio, Texas, 28 September, 2019.

“Evening Shadows”, for string orchestra, performed by the Orpheus Chamber Orchestra (conducetd by Raicho Hsristov) in the city of Pernik, Bulgaria, 27 September, 2019.

“Romantic Adventure”, “A Whim”, and “Lullaby”, performed by Fonsto Chibicom, Charlotte Atkins, and Adriana Dippel, in the “Made in SA” piano concert, Luella Bennack Music Center, University of Incarnate Word, San Antonio, Texas, May 19, 2019.

“A Lonely Man's Prayer”, for violin and piano, performed by Bethany Wildes and Marcin Parys in the Concert of Classical and 21st Century Music, Dallas, Texas, May 12, 2019.

“Gestures for Solo Clarinet”, performed by Rossen Idealov at the “New Bulgarian Music” Festival, Sofia, Bulgaria, October 5, 2018.

“Lullaby” and “Romantic Adventure”, for piano, performed by Adriana Bec and Kaitlyn Lien at the "Made in San Antonio" concert, Luella Bennack Music Center, University of Incarnate Word, San Antonio, Texas, May 20, 2018.

“Gestures for Solo Clarinet”, performed by Vanguel Tangarov at the CMS-South Central Chapter, Southeastern Oklahoma State University, Durant, Oklahoma, March 17, 2018.

“Recitative and Toccatina for Clarinet and Piano”, performed by Preslav Petkov and Darina Doncheva, at the Bulgarian Music Night, Cultural Center, Kuwait, November 5, 2017

“The Hunting”, for symphony orchestra, performed by Texas State University Orchestra, conductor Boris Chalakov, Texas State University, October 23, 2017.

“Capriccio, for flute and piano”, performed by Mila Pavlova and Atanas Atanassov at the “New Bulgarian Music” Festival, Sofia, Bulgaria, October 2, 2017.

“Flower”, song for a middle voice and piano, performed by a women's group at the Urban Song Festival, Botevgrad, Bulgaria, December 17, 2016.

“Hunter's Song”, for high voice and piano, performed by Catherine Nix and Xiaoke Chen at the Recital of New Art Songs, Trinity University, San Antonio, Texas, October 23, 2016.

“Wind Quintet No. 2”, performed by Wind Art Quintet (Martin Pavlov, Kalin Panayotov, Tsvetelina Naydenova, Gabriela Tomova, Petar Stoyanov) at the “New Bulgarian Music” Festival, Sofia, Bulgaria, October 3, 2016.

“Gestures for Solo Clarinet”, performed by Vanguel Tangarov at the International Clarinet Fest 2016, Lawrence, Kansas, August 3, 2016.

“Gestures for Solo Clarinet”, performed by Vanguel Tangarov, at the joint conference of the American Musicological Society (Southwest Chapter) and the National Association of Composers USA – Texas Chapter, Texas State University, San Marcos, October 2015.

Gallery of Images, for piano, performed by Zlatka Angelova, at the “New Bulgarian Music” Festival, Sofia, Bulgaria, October 2015.

“In a Playful Mood” and “Romantic Adventure”, for piano, preformed by Mackenzie Fessler and Elias Hansen, at the "Made in San Antonio" concert, Seddon Recital Hall, University of Incarnate Word, San Antonio, Texas, January 2015.

“Sonatina Pastoral”, for oboe, bassoon and piano, performed in two concerts by Trio 488 (Ian Davidson, Daris Hale, and Jason Kwak) at the International Rio Winds Festival, Rio de Janeiro, Brazil, November 2014.

“Mountain Stream” (String Quartet No. 1), performed by Neguina Stoyanova, Petya Dimitrova, Maria Vulchanova, and Victor Traikov at the “New Bulgarian Music” Festival, Sofia, Bulgaria, October 2014.

“A Lonely Man's Prayer” for violin and piano, performed by Neguina Stoyanova and Rumen Trajkov at the “New Bulgarian Music” Festival, Sofia, Bulgaria, October 2014.

“Capriccio for Oboe and Piano”, world premiere, by Valentin Metodiev and Sabina Jordanova, Sofia, March 2013.

“Sonatina Pastoral”, for oboe, bassoon, and piano, performed by Valentin Metodiev, Sabina Jordanova, and Galina Apostolova, Sofia, March 2013.

“Much to Learn”, for soprano, flute, and piano, world premiere, by Jennifer Piazza-Pick, Laura Salfen, and William James Ross, San Antonio, Texas, February 2013.

“Sonata for Oboe, Clarinet, and Bassoon”, performed by Trio VIDA, Texas State University, September 2012.

“Sonata for Oboe, Clarinet, and Bassoon”, performed by Trio VIDA at a Joint Music Conference, Texas State University, October 2012

“Sonatina Pastoral, for oboe, bassoon, and piano”, performed by Trio 488, Columbus State University, Georgia, April 2012.

“Allegro”, for symphony orchestra, premiered by the Pazardjik Symphony Orchestra under Grigor Palikarov at the “New Bulgarian Music” Festival, Sofia, Bulgaria, April 2012.

"A Tale of the Water Nymphs", performed by a chamber ensemble under Grigor Palikarov at the "New Bulgarian Music" Festival, Sofia, Bulgaria, March 2012.

"All Lovely Things", for soprano, flute and piano, performed by Melody Baggech, Juliana Overmier, and Starla Hibler at the CMS South Central Conference, Ada, Oklahoma, March 2012.

"Sonatina Pastoral", for oboe, bassoon, and piano, world premiere, by Trio 488 at the NACUSA (National Association of Composers, USA) Regional Conference at Texas State University, San Marcos, March 2011.

"In the Sea Garden", premiered by a chamber ensemble with Methody Tzvetanov (conductor) at the "New Bulgarian Music" Festival, Sofia, Bulgaria, March 2011.

"Recitative and Tocctina", for clarinet and piano, performed by Vanguel Tangarov and Ekaterina Tangarov, Texas State University, March 2011.

Piano Album, performed by Lili Getova and Galina Apostolova at the "New Bulgarian Music" Festival, Sofia, Bulgaria, March 2011.

"Music for Violoncello and Piano", performed by Jesus Castro-Balbi and Gloria Lin at the NACUSA concert, University of Texas at Dallas, September 2010.

"Recitative and Toccatina", for clarinet and piano, performed by the Ilya Shterenberg and William James Ross, at the University of Texas at San Antonio, September 2010.

"The Hunting", symphonic allegro, premiered by the Pazardjik Symphony Orchestra at the "New Bulgarian Music" Festival, Sofia, Bulgaria, March 2010.

"All Lovely Things", trio for voice, violin and piano, performed by Olga Mihailova, Mila Pavlova, and Galina Apostolova at the "New Bulgarian Music" Festival, Sofia, Bulgaria, March 2010.

"Inspirational Calmness" (String Quartet No. 2), performed at the NACUSA 2010 Conference at Texas State University, San Marcos, February 2010.

“Rondo for Piano”, performed by Christopher Oldfather in Arlington, Texas, April, 2009.

“All Lovely Things”, premiered by the Chicago Arts Trio, San Antonio, Texas, April 2009.

“Inspirational Calmness” (String Quartet No. 2), premiered by Ars Musica String Quartet at the New Bulgarian Music Festival, Sofia, Bulgaria, March 2009.

“Music for Violoncello and Piano”, performed by Evgeni Raychev and Linda Parr at the NACUSA Texas Chapter Conference, Stephen F. Austin State University, Nacogdoches, Texas, February 2009.

“Rondo for Piano”, performed by Christopher Oldfather in Long Island, June 2008.

“Rondo for Piano”, performed by Do Hee Kim at the NACUSA (National Association of Composers, USA) concert in Dallas, The Eisemann Center for Performing Arts, Richardson, Texas, May 2008.

“Mountain Stream” (String Quartet No. 1), performed by the TOSCA String Quartet at the CASA (Composers' Alliance of San Antonio) Concert at Trinity University, May 2008.

“Mountain Stream” (String Quartet No. 1), world premiere by the Ars Musica String Quartet at the "New Bulgarian Music 2008" Festival, Sofia, Bulgaria, March 2008.

“Cinderella” for flute, violin, percussion and harp, performed at the "New Bulgarian Music 2008" Festival, Sofia, Bulgaria, March 2008.

“A Lonely Man's Prayer” for violin and piano, performed by Novislav Mihailov and Liliana Getova at the "New Bulgarian Music 2008" Festival, Sofia, Bulgaria, March 2008.

“Music for Violoncello and Piano”, performed by Dennis Parker and Greg Sioles at the CMS South Central / Southern SuperRegional Conference, Louisiana State University, Baton Rouge, March 2008.

“Recitative and Toccatina” for clarinet and piano, performed at the NACUSA Texas Conference, Texas State University, San Marcos, February 2008.

Participant in the annual symphonic and chamber concert series "New Bulgarian Music", Sofia, Bulgaria, 1992-2023.

Membership, Awards, Honors

Member of ASCAP, the College Music Society, the Composers' Alliance of San Antonio, and the Union of Bulgarian Composers.

Member of The Honor Society of Phi Kappa Phi–University of Texas at Austin Chapter

Chairman of the National Association of Composers, USA, for 2009. Link: https://news.txst.edu/about/news-archive/press-releases/2009/04/NinovRelease040309.html

Teaching Awards

– "Most Inspiring Teacher" award by Sigma Alpha Iota Theta Omega Chapter TXST (2024)

– Certificate of Merit by the Music Teachers' Association of California for Piano Album, Op.1. (2005-present). Three certificates of merit (irregular meter, level 6, and level 7). Link: https://drive.google.com/drive/folders/1iU4IX1OSjpU9Hu452DZLQY5r8WMLFebq?usp=sharing

– Teaching Award of Honor by the Texas State Alumni Association (2020)

– National Federation of Music Clubs List for "Nostalgic Bossa" (Contemporary Collage-Music of the 21st Century, Volume 1, Book 3). Level: Moderately Difficult II (2013). Link: https://www.youtube.com/watch?v=ErGBfaJ9zw8

Other Music Awards

Third prize at the Diko Iliev International Composition Competition for Wind Orchestra, Montana, Bulgaria (2025). The awarded piece in the "March" category is titled "Signal March of the Black Sea Fleet".

–Two Big Special Prizes at the Sixth International Composition Competition "Artistes en Herbe", Luxembourg 2023. Prize "Festival Bridges 2", for Gallery of Images, collection of piano pieces for children, to be performed in concert. Prize "Pianissimo" for Piano Album/Thirteen Light and Descriptive Piano Pieces. Link: https://www.artistesenherbe.lu/concours-2023

– ASCAP-PLUS award recipient multiple consecutive times 2004-2014; 2018-2022

First prize at the Diko Iliev International Composition Competition for Wind Orchestra, Montana, Bulgaria (2021). The winning piece in the "Dance" category is titled "Orhaniysky Buchemish".

– The Union of Bulgarian Composers' Golden Statuette (2013)

– Was one of the 36 award winning composers among 475 candidates to be included in the ERM Media/ Naxos Recording project “Made in the Americas” 2008/2009

– Fourth prize winner at the International Music Festival *Universe Talent* with the song “White Love”, Prague, Czech Republic, 2001.

– Winner of the “Verder Trio” Reading Session Contest with Trio for Clarinet, Violin and Piano, USC School of Music, Columbia, SC, 2000.

– Third prize winner at the *Songs of Varna* National Competition, Varna, Bulgaria, 1997.

– National Academy of Music “Pancho Vladigerov” continuing scholarship for excellence in pursuing studies in music, 1987 through 1992.

IV. Service

Service to the School of Music and the University

Regularly serve on a School of Music Committee (currently on the Alumni Committee).

Served on the Midterm Technical Jury organized by Dr. Vanguel Tangarov to evaluate the progress of his clarinet students, 3 October 2025.

Member of the Search Committee for Assistant Professor of Instruction of Music Theory, Spring 2025.

Judge at the 2nd International Student Conference for Music Research, a collaboration between Texas State University and the Johannes Gutenberg Universität Mainz, 9 May 2025.

Judge at the 1st International Student Conference for Music Research, a collaboration between Texas State University and the Johannes Gutenberg Universität Mainz, 26 April 2024.

Served on the Thesis Committee and/or the Comprehensive Exam Committee of 12 graduate students so far (see Teaching).

Administer TPE to music theory classes.

Between 2006-2015 co-organized several conferences at Texas State, including NACUSA conferences, the Joint Conference of NACUSA and AMS (Texas and Southwest Chapters), the joint Conference of NACUSA and Texas Society for Music Theory, the Joint Conference of NACUSA and Latin Music, and the Joint Conference of NACUSA /Librarians/Musicologists at Texas State University.

Judge in the Texas State Students’ Composition Contest (2007)

Service to the Profession

– Member of a Panel on music analysis by invitation from the Society for Music Analysis (United Kingdom) on the topic “Then and Now”, March 2025.

Member of a Panel on music analysis by invitation from the Society for Music Analysis, UK, on the topic “Music Analysis and Musical Subjectivity” – RMA MPSG/SMA discussion, 26 March 2025.

Judge at an UIL-associated Solo and Ensemble Competition at Cedar Valley Middle School, 26 April 2025.

Continuous Member of the Editorial Board of the journal *Collection of papers of the Academy of Arts*, University of Novi Sad, Serbia

Continuous Member of the Scientific Committee of the “Vlado Milosevic” International Conference, University of Banja Luka, Serbia

Judge in a UIL Solo/Ensemble Competition for middle school students (2019, 2020, 2021, 2022, 2023, 2024, 2025)

Member of a Panel on music analysis by invitation from the French Society of Music Analysis, March 2023.

Judge in various NACUSA composition competitions (2006-2010)

Judge in a young pianist competition in San Antonio (2007)

Former CMS-SC Chapter Board of Directors Member at large (2022-2024) and Music Theory Coordinator (2018-2020)

Member of the Editorial Board of *South-Central Music Bulletin* (2007-2008), (2015-2018)

Member of CMS, ASCAP, CASA, UBC.